

OVERVIEW

Pacific Data Images has been creating high-quality computer animation and visual effects since 1980, earning a reputation for creative and efficient productions. A leader in the development of digital image technology, PDI is known for both its problem-

solving skills and unique technical resources. A track record of over five

hundred productions has made PDI the choice for a wide range of advertisers, broadcasters, feature filmmakers and corporate clients. PDI was one of the first studios to create computer-

generated imagery, and its commitment to R&D has kept it expanding into new areas of production. A long term player in the commercial production business, PDI has also brought digital opticals, effects and character animation to motion pictures, television and theme park attractions.

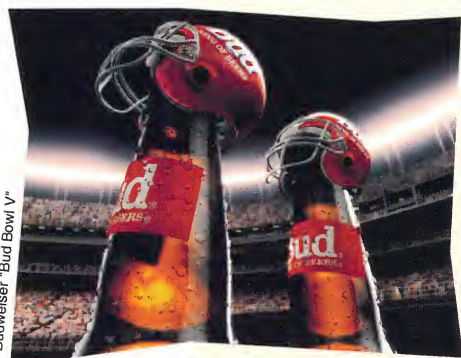
The key to its growing success is an ability to

attract and challenge creative people. PDI's achievements can be seen in both the innovations of its software designers, and in the artistry of its animators, who use the technology for works of pure imagination. PDI's commitment to explore new ideas results

not only in successful commercial productions, but in award-winning, in-house productions, which continue to raise the standards for character animation. The people at PDI recognize that today's experiments form the foundation on which the next generation of images will be built. At PDI, 'this year's model' is always something new.



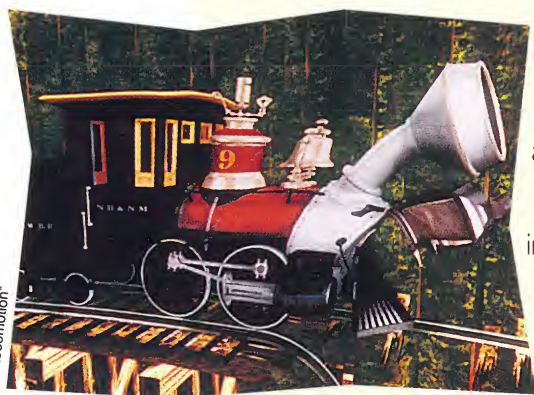
Reebok "Legends"



Budweiser "Bud Bowl V"



"Gas Planet"



"Locomotion"



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V I S U A L E F F E C T S

Digitally created effects are changing the look of film and television today, and PDI is on the forefront of that change. Whether the challenge is to create a surreal world, or treat familiar images in unexpected ways, PDI keeps expanding the definition of "visual effects."



Pepsi "Dreams"

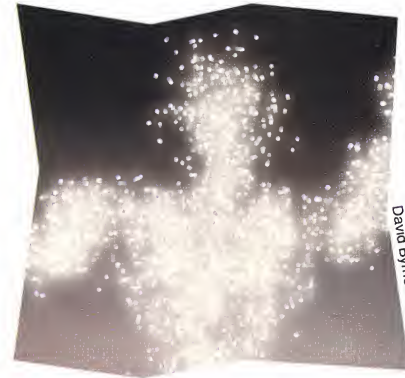
Commercials continue to push the boundaries for digital visuals. When director Joe Pytko wanted Michael Jackson to move through changing environments, PDI mixed morph and digital compositing to make it work.



Budweiser "Bud Bowl V"



Lancia Thema "Flat"



David Byrne "She's Mad"

PDI's approach to lighting makes purely digital images like these Budweiser bottles look convincingly real. The studio's sophisticated lighting techniques make computer-generated models look three-dimensional, and completely integrated with other elements in a scene. Even as a Lancia automobile is morphed into existence, reflected light grounds it in firmly in the scene around it. At PDI, creating visual effects often means combining techniques in unusual ways. For singer David Byrne, PDI captured his distinctive movements in the computer and made 3D animated particles 'dance' to that motion. Byrne called PDI's approach "gut-wrenching creativity," and said, "I contort myself in their honor."

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PERFORMANCE ANIMATION

A new kind of expressiveness has emerged in digital imagery, with PDI's Performance Animation technology. The studio can precisely capture the motion of a live performer in the computer, and readily use the data as the basis for character animation. On television, in motion pictures and in theme park attractions, PDI's performance animation is making its mark.



"Waldo" ©1989 Henson Associates, Inc.

PDI first introduced this technology with the character "Waldo" for Jim Henson Productions. The 'digital puppetry' made possible through performance animation meant that a computer-generated character could be produced on the tight schedule of a weekly television show.



Mondo 2000



20th Century Fox "Toys"

Using performance animation, a director can choreograph a performer's action with more control than ever. The motion captured by PDI's computer is a true "visual signature," not an approximation. The animated character mimics the actor's movements exactly. PDI brought performance animation to feature films in "Toys," using it to efficiently create a lively, complex scene with multiple characters. With PDI's latest technology, computer-generated animation is becoming a practical, cost-effective tool for entertainment today.

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MORPHING

PDI put morphing on the map, and keeps expanding the idea. Dynamic transformations—not static ones—set the PDI style apart. In movies, television and advertising, PDI uses morphing as a flexible tool to create a variety of effects.



David Byrne "She's Mad"

For PDI, to simply morph is not enough. They see morphing as a starting place for many animated effects. In the David Byrne video "She's Mad," morphing moved beyond the simple transformation of one existing object into another. PDI now morphs between real images and those created from pure data—even in 3D.



Michael Jackson "Black or White"

PDI's dynamic morphs in Michael Jackson's "Black or White" comprised the longest transformation sequence ever created. The metamorphosis of twelve singers set a new standard for digital effects, and fascinated viewers around the world.



Exxon "You Know"

A smooth, elegant move transforms the mechanical into the organic. Elements are combined using subtleties like motion blur, to achieve a believable look. At PDI, morphs fit the flow of the live action footage—integration is the key.

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DIGITAL OPTICALS

PDI is a pioneer in the field of digital image processing and digital compositing techniques. For a dozen years, the studio has been building and refining computer tools and has developed an in-house film scanner that makes digital opticals a reality for motion pictures. From digitally repairing damaged shots to digital set construction, PDI's Digital Opticals Group is offering feature filmmakers a growing list of options.



20th Century Fox "Toys"

Barry Levinson's "Toys" challenged PDI to composite live action with computer-generated images on several planes of action. Animated 3D 'war toys' float in front of screens showing PDI-created video games, while the action of a 'war room' swirls around them. PDI's mix of techniques provides a powerful alternative to traditional effects.



Carolina Pictures "Terminator 2"

In director James Cameron's "Terminator 2," PDI's digital wire removal technology was used as an alternative to traditional hand methods. The studio's approach is proving to be a cost-competitive option, with the special advantage of speed.



Universal Studios "The Babe"

For "The Babe," PDI digitally pieced together shots of a small group of extras to create huge crowd scenes. It's now feasible to have a cast of thousands without spending millions.

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CHARACTER ANIMATION

The classic art of animation thrives in the digital realm at PDI. The studio's approach has been to develop streamlined computer tools that can be used naturally and intuitively by PDI's Character Animation Group of traditionally trained artists. The results are classically appealing characters, produced with the efficiency of the latest technology.



"Bugs"

PDI's vision of character animation is leading the studio to develop an increasingly broad range of projects. Long form entertainment concepts, like PDI's "Bugs," point the way to the coming generation of computer-animated characters.



Hanna-Barbera
"Last Halloween"

Richly detailed modeling and fluid choreography are designed to serve a key goal—creating characters with unique personalities. In Hanna-Barbera's television special "The Last Halloween," PDI's 3D characters were the stars—each one with a distinctive performing style. They proved that computer-generated characters could be warm and believable, and be integrated well in a live action show.



Pillsbury Doughboy
"Mambo"

The process of creating character animation is clearly apparent to PDI's clients, every step of the way. From preliminary sketches, through low resolution tests to high resolution results, the process is highly interactive. Modeling and motion are refined to insure that a famous character like the Pillsbury Doughboy has an attitude that's exactly right.

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PDI CHARACTER ANIMATION



Pacific Data Images' computer generated animation scored big in this year's Bud Bowl V. Altogether, PDI created over 60 shots in this 4 one-minute commercial marathon. For PDI - Animation Director: Tim Johnson; Producer: Brad Lewis; Technical Director: Graham Walters; Lighting Director: Sharon "Blades" Calahan. For Palomar Films - Executive Producer: Jonathon Ker.



Bud Light head coach Corbin Bernsen revs up his computer generated team. And what better place for them to play than in a CGI stadium? The hard-hitting action was painfully real thanks to PDI's character animation group.



For the latest commercial digital effects and computer animation, contact: Glenn Entis, Executive Producer, Pacific Data Images, 1111 Karlstad Drive, Sunnyvale, CA 94089. Phone: 408-745-6755 Fax: 408-745-6746
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Los Angeles: Lynda Woodward, 818-784-2168

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SPECIAL EFFECTS



"Working with PDI was great. At last - people in the film business who really seem to enjoy their work. It shows. Their profoundly twisted sense of humor, combined with a gut - wrenching creativity, is lethal. No one is bored and nothing is boring. I contort myself in their honor" - David Byrne



Stretching, twisting, swimming, blowing into particles. Spaghetti arms and popping eyes. The new David Byrne video "She's Mad" is a catalog of 27 of the latest digital effects from PDI. Directed by David Byrne. Effects direction by PDI creative director Carlos Arguello. Client: Lexi Godfrey of Index Video.



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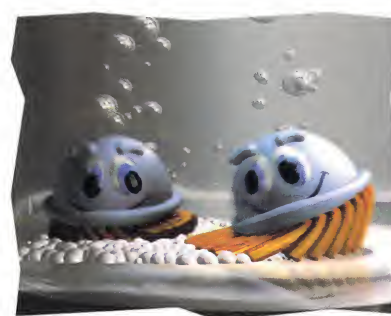


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PDI CHARACTER ANIMATION GROUP



After 27 years on the screen, the **Pillsbury Doughboy** is brought to life with computer animation in "Mambo". For Leo Burnett USA: T. Artman-Executive Producer, Dan Heagy-Creative Director, Doug Huse-Producer, Kevin Swartz-Art Director, Suzan Blazer-Copywriter. Animation, Pacific Data Images: **Tim Johnson-Director**, Brad Lewis-Producer, Dick Walsh-Technical Director, Raman Hui-Animator, Glenn Entis-Executive Producer. Live Action, Ralph Chandler Films: Ralph Chandler-Director, Peter Morgan-Producer.



PDI's Character Animation Group is composed of traditionally trained animators dedicated to combining their creativity and craft with computer animation technology. Production stills from "HBO Multiplex," client: Orest Woronewych, "Gas Planet," a PDI entertainment production and Dow Scrubbing Bubbles "Broadway Show," client: Nick Ciarlante of Henderson Advertising.



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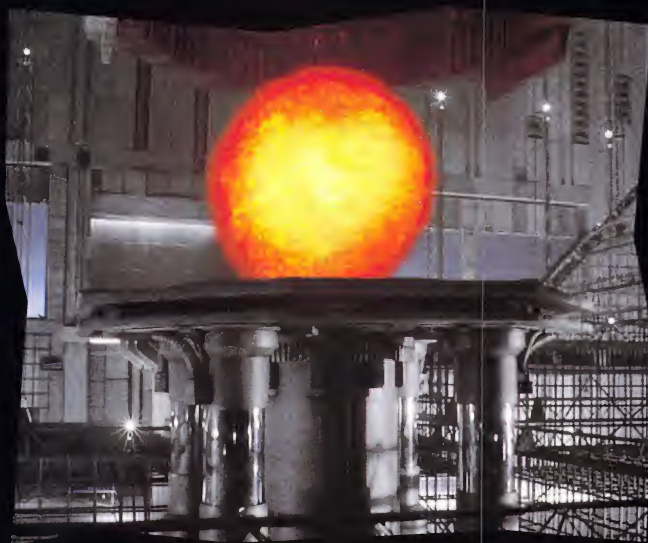


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PDI COMMERCIAL SPECIAL EFFECTS



Shaquille O'Neal rips open a dimensional portal for Reebok. Chiat/Day/Mojo: New York.



Aturbulent ball of fire and molten metal heralds the birth of the new Lancia Delta, for Film Master and Armando Testa: Milano, Italy.



Hands made of running water and bubbles demonstrate the cleaning prowess of Sun Progress, for Lintas: Milano, Italy.



An eager engine is about to break free in its pursuit of BP Gasoline, for W.B. Doner: Detroit.



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DIGITAL VISUAL EFFECTS: "SPIRITED" DESIGN BY PDI



In Universal's new comedy "Heart And Souls," digital effects by PDI make the spirits fly. From ghostly "soul streaks" to shimmering "invisibilities," PDI designed a rich new palette of visual effects. For MCA/Universal - Director: Ron Underwood; Producers: Nancy Roberts, Sean Daniel; Executive Producers: Cari-Esta Albert, James Jacks; Visual Effects Producer: Julia Gibson. For PDI -Visual Effects Supervisor: Jamie Dixon; Visual Effects Producer: Michele Ferrone; Technical Director: Wendy Rogers; Art Director: Carlos Arguello.



B. King "passes through" a scene that shows how PDI combines live action elements to create an intriguing new look. Kyra Sedgwick's ghost enters Robert Downey Jr.'s body in one of 56 shots which PDI completed for "Heart And Souls." From animated effects to high resolution digital compositing, PDI is a leading resource for feature filmmakers today. And that's no fairy tale.



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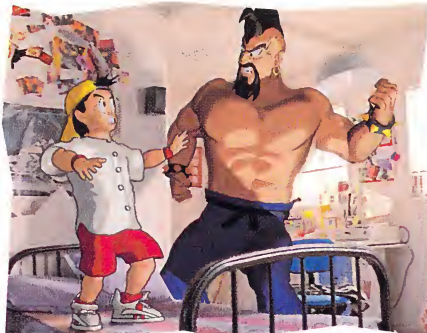


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PDI CHARACTER ANIMATION



When Coca-Cola Japan needed blockbuster animation to lead off its new campaign, PDI's Character Group picked up the challenge. The comic book characters spring to life and battle it out in the live-action world. **Agency:** McCann-Erickson Hakuhodo, Inc. - Creative Directors: Doug Biro, Jerry Gentemann; Art Director: Hiroshi Yamazaki. **Director:** Mikael Salomon; **Producer:** Lance O'Connor; **Editor:** Jim Gable. **PDI** - Executive Producer: Brad Lewis; Animation Director: Tim Johnson; Producer: Les Hunter.



The action is fast-paced and fun, and the day is saved by Coke (what would you expect?). Rippling muscles and innovative comic-book style 3D lighting are among the hallmarks of this new computer animated spot. **PDI Production Team** - TD: Richard Chuang; Lighting: Sharon Calahan; Animators: Dick Walsh, Glenn McQueen, Raman Hui, Todd Heapy.



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